



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

bert's influence on his successors. The nature of this influence is pointed out in the adoption by Zola, Maupassant, Daudet and the Goncourts of certain cardinal tenets of the Flaubertian creed, of his technique in description, in character development, in sobriety of style. The parallels given are striking and the subject would bear an amount of further investigation quite out of place in such a book as the one before us. Mr. Ferrère's conclusion is that all these followers of Flaubert lacked the philosophic basis of their master. The question arises whether we should know that Flaubert himself had this philosophic basis if we did not have the self-revelation of his letters.

The secondary theme of the book, as has been mentioned, is the justification of *Salammbô* and *Hérodiade* with regard to the charges originated by Sainte-Beuve in 1862 (against *Hérodiade* by implication only, as it was not written until 1876-1877). To this end two appendices are added as evidences of the genuine historical and evocative value of these works, with a bibliography for *Salammbô*. The subject, which would require years of research, is too large to be handled in appendices. Mr. Ferrère compares Flaubert's narrative with that of Polybius, but he fails to note the divergences in chronology,⁵ nor does he remark how, everywhere, Flaubert selects and combines the highly colored, the picture-making items from which to construct his mosaic. There is no doubt that he did succeed in evoking a past, but the past must have had lights low as well as high. One sees only the high lights when looking backward at the past evoked by Flaubert.

The bibliography, too, needs revision and additions. In fact, while these appendices do give the curious reader the impression aimed at by Mr. Ferrère that *Salammbô* is not a poorly fused medley, something more than that would be needed to justify this apparatus.

Flaubertists already familiar with the best that has been done on the subject, down through Mr. Descharmes' dissertation and the Conard edition of the works, will not glean largely in Mr. Ferrère's book, except in the chapters on

Flaubert's reading and stylistic processes. Aside from these portions it is an agreeable and intelligent discussion of all the well-known themes, in a pleasing style. The author protests with justice against certain notions that have been advanced so often that they have attained the dignity of orthodoxy, but one may fairly doubt if these protests, incased in a doctoral dissertation, will reach the particular class of readers who stand in need of such a corrective.

A. COLEMAN.

The University of Chicago.

RICHARD WAGNER'S STEPFATHER

OTTO BOURNOT. *Die Stellung Ludwig Geyers in der deutschen Literaturgeschichte*. Rostock Dissertation. Borna-Leipzig, 1912. 8vo., 88 pp.

OTTO BOURNOT. *Ludwig Heinr. Chr. Geyer, der Stiefvater Richard Wagners. Ein Beitrag zur Wagner-Biographie*. Leipzig, 1913. 8vo., 72 pp.

Among the influences most potent in molding the character of the future tone-dramatist Wagner was that of his home environment during his early youth, and in this home environment especially the influence of his stepfather, Ludwig Geyer. Wagner never knew his own father, who died when the boy Richard was exactly six months old. From babyhood on until his eighth year, the year of Geyer's death, he was accustomed to look upon Geyer as his real father, and even in later years his affection for his stepfather was that of a real son. In 1858 it was Geyer's picture that Wagner carried with him on his flight to Venice. In 1873, Frau Cosima could think of no more agreeable birthday surprise for her husband than the performance of Geyer's "Bethle-emitischer Kindermord."

We may expect, then, to find Geyer exerting a father's influence on the boy Richard. This influence is not to be sought in any individual

⁵ Cf. P. B. Fay, "*Salammbô* and Polybius," *Elliott Monographs*, 2, Baltimore, 1914, pp. 11-35.

traits of character or individual passages in Wagner's works, but rather in the general effect which Geyer's personality, his profession, and his home life had upon his son. In spite of all this influence, direct and indirect, due to the close relationship between stepfather and stepson, but little attention has been given in the past to a discussion of Geyer's character and activity. Discussion enough, to be sure, was called forth by Nietzsche's sensational note in "Der Fall Wagner,"¹ where he says:

"War Wagner überhaupt ein Deutscher? Man hat einige Gründe so zu fragen. Es ist schwer in ihm irgend einen deutschen Zug ausfindig zu machen. Er hat, als der grosse Lerner, der er war, viel Deutsches nachmachen gelernt—das ist alles. . . . Sein Vater war ein Schauspieler Namens Geyer. Ein Geyer ist beinahe schon ein Adler. . . ."

According to Nietzsche, then, Wagner was Geyer's son, and, as this Geyer was doubtless a Jew, Wagner can not even be considered a German. This startling theory, which was—and is—shared by countless enemies of Wagner, may now be considered as finally discredited.² Although Wagner himself suspected at times that Geyer was his own father, his resemblance to Friedrich Wagner and to his eldest brother Albert was too striking for a possibility of Geyer's fatherhood, biologically considered, to exist. But even if he had been Geyer's son, his ancestry would have been no less genuinely German. The careful investigations of Glasenapp, Avenarius, Kekule von Stradonitz, and especially Bournot, prove conclusively that Geyer's antecedents were as thoroughly German as those of Friedrich Wagner.

Bournot's dissertation aims less to fill a gap in the biography of Wagner than to make a place for Geyer in the history of German literature, especially the period of the Outgoing Romantic School. According to Bournot, Geyer deserves a modest place among the German poets of the early nineteenth century on ac-

count of his efforts to combat the "Schicksals-tragödie" and to raise the standard of the insipid comedy of his day. Bournot considers him in a sense a precursor of Platen with his "Verhängnisvolle Gabel."

Geyer's "Neue Delila," written about 1815, is one of the first parodies of the "Schicksals-tragödie," in which all its absurdities and extravagances are ridiculed in the most exuberant fashion. Thus the heroine Lalage says of the shears, the "Schicksalsinstrument":

Und hier am Boden liegt das Schicksal gross und breit,
Geschicksalt will jetzt sein, man nimmt's, wo man es findet.

In the uncouth hero Rottenbrecher, we have, at the same time, a parody of Fouqué's "Held des Nordens." In fact, the value of Geyer's "Neue Delila" lies entirely in its literary references.

Of Geyer's dramatic works, the "Bethlehemischer Kindermord"³ alone can be classed as literature in the commonly accepted sense. This comedy, written but a few months before Geyer's death, contains cleverly worked out situations and shows considerable dramatic and poetic talent.

On the whole, however, Bournot's rehabilitation of Geyer is not convincing and will hardly win a prominent place for him among even the minor poets of the nineteenth century.

The second study is more interesting and valuable, as it gives a full account of Geyer's ancestry back to Benjamin Geyer, ca. 1700, and then discusses his personality as actor, painter and poet. An unusually attractive and gifted man is presented to us here, a character developed by early struggle, a man of great talent in various fields; at the same time one of those unfortunate artists whose talent just failed of being genius. His home was a center of art, music and literature, and the years which the young Richard spent there were naturally of great importance in molding his character.

In Geyer's occasional poems we have much interesting biographical material for Wagner's early childhood. Birthday poems in honor of

¹ Nietzsche, *Werke*, VIII, 39.

² Compare the convincing article by O. G. Sonneck, "Was Richard Wagner a Jew?" in the "Papers and Proceedings of the Music Teachers' National Association at Its Thirty-Third Annual Meeting" (1911), p. 250.

³ Reclams Universalbibliothek, No. 1979.

Wagner's mother such as the "Frauenlob," written for Frau Johanna's thirty-seventh birthday, Sept. 20, 1815; and "Die Überraschung," dedicated to her in the following year, give a charming and, doubtless, true picture of life in the Geyer household, and portray the characters of the various children. All the Wagner children were strongly influenced by Geyer's noble personality, and we see again and again in Richard Wagner the same striving for a higher German art, the hostility toward foreign influences and the glowing patriotism which characterized his stepfather.

Bournot's second monograph is based on a careful investigation of original sources such as church records, letters and contemporary reviews. Herein it differs materially from earlier publications, most of which, as Bournot remarks, followed uncritically Böttiger's Necrology in the "Dresdner Abendzeitung" of October 29 and 30, 1821.

Both monographs are of worth primarily as contributions to the biography of Wagner. In their treatment of Geyer they smack too much of the doctoral dissertation with its exaggerated estimate of the importance of the subject discussed, and resurrect much that might well remain forgotten.

PAUL R. POPE.

Cornell University.

THE RELATIONS OF LATIN AND ENGLISH AS LIVING LANGUAGES IN ENGLAND DURING THE AGE OF MILTON. By WELDON T. MYERS. Dayton, Va.: Ruebush-Elkins Co., 1913. 8vo., 163 pp.

The field under survey in this doctoral dissertation is divided by the author into three sections, as follows: I, Latin in the Schools and Universities; II, Latin as an International Language; III, Latin as a Substitute for English. Each section is further subdivided, as follows: I, 1. Latin in the Schools; 2. Latin in the University Curricula and University Administration; 3. Extra-curriculum Uses of Latin: II, 1. Latin in Official Correspondence; 2. Latin in Private Correspondence; 3.

Publications in Latin: III, 1. Epistolary Latin; 2. Latin Prose; 3. Latin Poetry; 4. Diffusion of Latin.

The scope of the essay will be perceived from this analysis. It would seem that none of the possible uses of Latin had been overlooked. But does this imply a consideration of "the relations" mentioned in the title? Not necessarily. And indeed those relations are all but lost sight of. The title had therefore been more properly, *The Uses of Latin*, etc. The author's own statement of his theme (p. 10) indicates as much: "Latin, then, as a living and literary tongue alongside of English during the supreme classical age of Milton is the subject of this treatise." On this subject it is a creditable and highly useful piece of work, thorough-going, orderly, illuminating. It presents both for the student of post-classic Latin and for the student of English literature, and, we may add, for the student of the history of education, an instructive body of fact amply supported by quotations. It suggests further valuable work. A paragraph of the Conclusion which speaks of the detriment to English prose from the large uses of Latin—summary statements which the writer made no attempt in his treatise to establish—expressly calls for a monograph on the evidences of Latin influence on English prose in Milton's time. This work, for which Mr. Myers has laid a good foundation, would be well worth doing.

The usefulness of the present monograph is impaired by the want of an index of names and quotations. The bibliography is too scant. The style, which in general is straight-forward and correct, suffers a few lapses and the proof was badly read. Page 90, read, "His exposition of Jewish laws was," etc., not *were*; page 138, omit "Latin" before "verses" and place it before "elegiacs"; page 157, translate *Sol occubuit et nox nulla secuta est*, 'the sun sank and no night followed,' or, 'the sun went to rest while it was still day'; page 164, Latin is spoken of as "lending idiom and style to grammar and sentence," which thing can hardly be.

ROBERT T. KERLIN.

Virginia Military Institute.